

KEITH'S THEATRES

Many Novelties Among the Head-line Features for the Week.

PALACE.

Maurice and Florence Walton will present a programme of new dances at the Palace next week by arrangement with Frederic Edward McKay. Miss Walton will wear new costumes throughout. Maurice and Walton also promise a novel band of their own. Jessie Clayton will remain for another week and present new dances. La Milo, the English model, who does poses of Greek statues, continues. Mike Donlin, of the Giants, and Marty McHale, of the Yankees, appear in a new quick-time conversational, singing and dancing act. They also threaten to recite. A try-out of the act last week revealed both Donlin and McHale as considerable comedians. Joseph Howard will appear with Mabel McCane in songs and comedy.

BUSHWICK.

Houdini will mystify patrons of B.



ALICE BRADY AND RICHARD SCOTT IN "THE THINGS THAT COUNT".

The Okabe Japs, the Cowboy Minstrels, under direction of Bert Lamont, and Chick Sale, the character humorist, will bring features to the bill.

ROYAL.

Blanche Ring is to be seen this week at B. F. Keith's Royal Theatre, presenting "Oh, Papa," a skit taken from the play by Leo Dittrichstein and arranged for vaudeville by Channing Pollock and Renold Wolf. Ed Vinton will present "Buster," the dog comedian and mimic. "Muttertrolls and Song," the new Amsterdam-Colby vaudeville attraction, will be presented for the first time. Jacob Katzman plays the role of Simon Metzger. Others in the cast are Daniel Sullivan, J. Merton Strock, Helen Barry and Samuel Lewitt. Others are Elsie Darrell and Charley Conway, presenting "Behind the Scenes"; Johnny Dooley and Yvette Kugel, Diamond and Chaplow.

VICTORIA.

Hammerstein's Victoria Theatre offers a holiday bill, with comedy predominating. Florence Moore and Billy Montgomery head the list. Walter C. Kelly, "the Virginia Judge," in his final week, will offer a complete change of material. Wellman and Louis Josephine, in their farewell appearance, will join the company. Broadway musical comedy, and conspicuous on the bill, Franklin Ardell has a sketch, "The Suffragette." Gertrude Vanderbilt, recently with the "Follies," and her new partner, Jack Clemons, will present a new singing, dancing and talking skit. Pipifax and Pando will make their first appearance in America. La Graciosa will provide a series of dances. Adele Arline, a well known comedy star; Daniels and Conrad, musical act above the average; the Althen Twins and Pathé and Keystone comedy pictures complete the bill.

JOAN SAWYER'S GARDEN.

Joan Sawyer has two partners this season, Nigel Barrie and George Harcourt. She has introduced a number of new dances. One in which she and her two partners appear she calls the "Triple Alliance." It is interesting in the nature of a schottische. The American piano Waltz, which is Miss Sawyer's specialty, is now danced to new music, "Les Millions d'Arlequin." Miss Sawyer's favorite dancing dress just now is a variant of the fashions that flourished in France when Louis Philippe was King.

JARDIN DE DANSE.

At the Jardin de Danse Roszika Dolly and Martin Brown, in costume dances, continue to attract large crowds. Gene Hodges and Irene Hammond, who are presenting a group of original dances, will have charge of the Wednesday and Saturday afternoon tea dances. Thompson and Clark, ballroom dancers, are also among the attractions. Although the roof abounds in feature dances, the evening's programme is so arranged as to give the patrons ample opportunity for dancing themselves.

BROADWAY ROSE GARDENS.

At the Broadway Rose Gardens Art Stratton and Sylvia Judson are the stars of the dancing contingent. Among other entertainers are Miss Roszika, violin soloist; Miss Ethel Coft, soprano; Spalding Hall and Miss Arline Williams.

ALHAMBRA.

Kitty Gordon appears at B. F. Keith's Alhambra Theatre this week in "Alma's Return," by Jack Lait. Jack Wilson, assisted by Franklyn Bate, is seen in an impromptu review. "Before and After" is a picture. Their former offering, "My Lady of the Bungalow," is still on. Willie Weston, Tudor Cameron and Bonnie Gaylord in "Hired and Fired." Kohins, Gleasons and Houlters.

BORWICK.

WHAT THE CRITICS SAID:

"The Jester," New York, Oct. 20. "The author of 'The Jester' has now in general favor and success, and it is to command the attention not only of the critics but of the public, but of the public itself."

Richard Atchley, N. Y. Times, Nov. 6. "The author has been a student at Carnegie Hall and showed that he is a man of the highest attainments. He may not be a player, but undoubtedly he is a poet, gifted with poetic vision, but essentially sound and wholesome in all that he does."

TH. Hartson, Eng. Globe, Nov. 6. "The author of 'The Jester' has won the hearts of many, and his performance of the work was one of the most adored by any player heard in recent years."

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MODERN DANCES

Maurice and Walton Head the List with the Waltz.

"There is only one dance—the good old-fashioned waltz—and it has the least right from the standpoints of beauty and grace, at least, to pre-eminence in the present category of telescopian expression," said Maurice and Florence Walton, appearing at the Palace Theatre this week. Maurice and Florence Walton should know, if any one does. They introduced the tango and one-step, the hesitation, the polka tango and other specially designed "Maurice" dances to this country, and Maurice himself, in his ten years of dancing, has appeared before every crowded head in Europe save one. Last summer he and Florence Walton danced by royal command at Buckingham Palace and converted Queen Mary to the tango, which she had up to that time opposed. Talking of the dance programme at the Palace this week, Maurice said last night at his Broad- way ballroom: "The trouble with many New York dancers is that they are too slow. There is no life in their movements. They gain no inspiration from the music. Ah! This inspiration! It is a great thing. You should see them dance in Paris. Wonderful! Beautiful! It has come to stay there, and it will get under the skins of the dancers in this country, too, when they learn the tango as it should be done. The old tango and one-step must be replaced by country by the polka tango—that is, the regular tango step danced to polka music though this may be more popular in the West, because it is slower. The change will not come this year, though. In New York they started the tango about five years ago, and they are crazier about it now than ever. In fact, they speed it up all the time, though they are still far from attaining the fast gait of the Parisians when on the ballroom floor. The tango has never been danced here. As it is manifested in Buenos Ayres, it is magnificent, slightly suggestive, perhaps, but nevertheless beautiful. The Parisians have been criticised for their dancing, but it was they who made the tango clean, and it was I—Maurice—who introduced the tango to this country. The fox trot will be in vogue this year, but it will not last. The fox trot is not dancing. To walk eight steps, then go mad for fifteen and do it all over—that is idiocy. It is liked because there is nothing else. The maxixe will be very liked also, because there is much action for the male partner. He leaves his partner, while around; she comes back into his

arms, and then they separate again. It can't be liked, and therefore it can't last. Dancers like to assume a natural dancing form and retain it until the music stops."

Maurice and Walton object to being

PROSPECT.

Julius Steger heads the programme at B. F. Keith's Prospect Theatre this week in "The Warning," a temperance playlet, assisted by Alberta Gallatin. Grace Reels, another feature is the appearance of Gladys Clark and Henry Bergman in a musical comedy presented by Jessie Lasky, "The Society Buds." Ruth Rose sings several of the songs that made her well known. Others include Bert Fitzgerald, James Hussey and Jack Boyle, Holmes and Buchanan, Martin and Fabrin, Frank Mullane and Sid Baxter.

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of the famous dictum "Shakespeare spells ruin," which it certainly did for Chatterton. After Chatterton's failure Mr. Emery played under different management, much a Wilson Barrett and Charles Wyndham. He came to America with Wyndham in 1889 and has remained here ever since. To give a list of the different companies in which Mr. Emery has acted would include the most famous stars and attractions of the American stage. "I don't know whether I am destined to be the last of the Emerys on the stage," said Mr. Emery, "unless my little son, Eddie, named after my ancestor of the same name, will add fresh lustre (or otherwise) to the name of Emery." Little John Edward Emery made his debut on the stage in "The Marriage of Columbine," creating the role of Tommy.

WITH THE BURLESQUERS.

Sam Howe will bring his "Love Makers" to the Columbia Theatre this week, when a new two-act burlesque, called "In Russia," will be presented. Three elaborate sets of scenes have been prepared for the first showing the exterior of the Imperial Palace in Petrograd, the next reproducing an overland route to Siberia and the third an apartment in the palace. Supporting Mr. Howe in the cast are the Countess Olga Rossi, Fred Nolan, Adelaide Adair, Vera Desmond, Bessie Ross, Marguerite Adams, Walter Weber, Albert Morris, William Fricke, William Wyant, Bert Algier and Joe Fisher.

At the Strand Theatre the initial

season will open on Sunday

when a new two-act burlesque, as has

been the policy since the opening of the renamed Criterion Theatre as a photo-play house. The feature pictures of the new programme, which will be the first showing to-day, in clude "The Sage Brush Gal," filmed by the Western Vitagraph Company, and Marguerite Berthel's four-part

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